

**TIGHTENING IT UP**

the best of

# archie bell

& the drells



1. **TIGHTEN UP**
2. **I CAN'T STOP DANCING**
3. **DO THE CHOO CHOO**
4. **LOVE WILL RAIN ON YOU**
5. **(THERE'S GONNA BE A) SHOWDOWN**
6. **I LOVE MY BABY**
7. **GIRL YOU'RE TOO YOUNG**
8. **MY BALLOON'S GOING UP**
9. **A WORLD WITHOUT MUSIC**
10. **DON'T LET THE MUSIC SLIP AWAY**
11. **WRAP IT UP**
12. **DANCING TO YOUR MUSIC**
13. **AIN'T NOTHING FOR A MAN IN LOVE**
14. **I COULD DANCE ALL NIGHT**
15. **THE SOUL CITY WALK**
16. **LET'S GROOVE**
17. **EVERYBODY HAVE A GOOD TIME**
18. **GLAD YOU COULD MAKE IT**
19. **I'VE BEEN MISSING YOU**
20. **STRATEGY**



This Compilation © & © 1994  
Rhino Records Inc.,  
10635 Santa Monica Blvd.,  
Los Angeles, CA 90025-4900

ORIGINAL RECORDINGS  
PRODUCED BY SKIPPER LEE  
FRAZIER/L.J.F. PRODUCTIONS;  
KENNETH GAMBLE & LEON  
HUFF; DAVE CRAWFORD &  
BRAD SHAPIRO; PHILLIP  
MITCHELL; BUNNY SIGLER;  
JOHN WHITEHEAD, GENE  
MCFADDEN & VICTOR  
CARSTARPHEN

Produced for Release by  
DAVID McLEES &  
BILL INGLOT

All selections produced under license  
from Atlantic Recording Corp., except:  
"DANCING TO YOUR MUSIC" and  
"AIN'T NOTHING FOR A MAN IN  
LOVE" © 1973 Glades Records,  
controlled by Rhino Records Inc.; "I  
COULD DANCE ALL NIGHT," "THE  
SOUL CITY WALK," and "LET'S  
GROOVE" © 1975 Sony Music  
Entertainment Inc., under license from  
Sony Music Special Products, a  
Division of Sony Music Entertainment  
Inc.; "EVERYBODY HAVE A GOOD  
TIME" © 1976 Philadelphia  
International Records, "GLAD YOU  
COULD MAKE IT" and "I'VE BEEN  
MISSING YOU" © 1977 Philadelphia  
International Records, and "Strategy"  
© 1979 Philadelphia International  
Records, licensed from Philadelphia  
International Records.



0 8122-71725-2 7





"I was delighted to hear that Rhino Records had assembled this great assortment of music. It's about time someone put together the greatest songs ever recorded by Archie Bell & The Drells. That means we can 'Tighten Up' right into the year 2000 with all our old and new fans. Thanks a million, Rhino!"

— ARCHIE BELL

# R

## OCK 'N' ROLL, ONCE THE SOLE

province of the swingin' set, has gotten pretty stale and boring of late. For instance, all this heavy metal and gangsta rap is OK, but if its practitioners are the current standard of greatness in this once-exalted and, more important, once-*fun* institution, this observer/fan is ready to sound the battle cry for retaking rock 'n' roll: "Throw on some Archie Bell & The Drells and 'scuze me while I do the choo choo!"

In the fabric of rock 'n' roll (defined in its broadest sense, since 1960s/70s soul is under scrutiny here), one of the crucial threads running throughout the various subgenres/styles is "the message." The best rock 'n' roll records, from "Roll Over Beethoven" to "Respect," get it right, wisely welding lyrical manifestos to a driving rhythm for maximum results.

Not surprisingly, Archie Bell's music has a message too. It doesn't appear to be quite so deep as perhaps some serious songs, but it's still mighty valid. See, from their '68 dance-floor detonator "Tighten Up" all the way through to their disco-era masterpiece "Everybody Have A Good Time" a decade later, Archie Bell & The Drells promoted the singular (and more often than not unfashionable) notion of having fun.

As a conduit for arriving at this kind of condition, music is in fact the message behind almost every great Archie Bell & The Drells record. Archie's whole world, it would seem, revolves around music and the celebration of it, specifically via his preferred

outlet, *dancing*. It ain't Keats, but there's something so profound 'bout Archie proclaiming in the "Tighten Up" follow-up "I Can't Stop Dancing," "People, let me put this hamburger down/I don't want no more/I wanna *dance*." Philadelphia-based producer/songwriters Kenny Gamble & Leon Huff were hip to the essence of Bell's straightforward outlook, eventually providing a song called "A World Without Music," the ultimate Archie Bell statement on this matter.

Years before Gamble & Huff stepped into the picture, though, Archie Bell & The Drells were already on the right track. For Archie, born in Henderson, Texas, in 1944, it all started after moving to Houston that year. Growing up in a family of seven brothers (including the late All-American football great Ricky Bell), music was in no short supply. Though he lists Sam Cooke, Jackie Wilson, and Joe Tex as important influences, to this day Archie is quick to point out that his greatest inspiration, both musically and otherwise, has always been his mama, Ruthie Bell.

Mrs. Bell was a gospel/inspirational singer in her community, and through her insistence, her boys were all involved in church-related activities. In fact, it was within hallowed walls that Archie Bell made his public debut as a singer at the age of five. By age ten, he was singing in Houston night spots like the Club Delisa and the Palladium Ballroom. While attending E. L. Smith Junior High School in the early '60s, he joined his first vocal group, Little Pop & The Fireballs. Also at E. L. Smith, Bell forged many of the friendships that would evolve into Archie Bell & The Drells.



(Left to right) James Wise, Joe Cross, Archie Bell, Billy Butler

Several years later, with Archie attending Phyllis Wheatley High School, Archie Bell & The Drells came together as a vocal/dance act with a mission to compete in local talent shows. Featuring Bell and (more or less) James Wise, Billy Butler, and Joe Cross with a repertoire of Impressions and Major Lance covers, they got off to a strong start, securing first-place honors at numerous Houston-area talent shows.

Through one of these events the Drells were spotted by disc jockey and talent scout (and, if it's to be believed, mail carrier!) Skipper Lee Frazier. The DJ liked their act and offered the Drells a chance to record for his fledgling record label. According to Archie, no contracts were signed, but — in what may seem a contradiction of every story about naive recording artists and their manipulative record labels — Bell and Frazier established a good working relationship. By 1966, Archie Bell & The Drells were on the local charts with "She's My Woman, She's My Girl" on Skipper Lee's East-West label.

**T**HE STORY OF ARCHIE BELL & THE DRELLS MIGHT HAVE ended with this modicum of recording success. In 1967, Archie's recording career was abruptly derailed by the Vietnam-era military draft. Upon completing his Army basic training in Louisiana, Bell found himself back in Houston on a three-week leave before being shipped to Germany. As the legend goes, while on leave Archie picked up on a phrase/dance favored by Drell Billy Butler, put it to music, and managed just prior to his departure to squeeze in a Skipper Lee-produced session featuring instrumental backup from Houston hot-shots The TSU Tornados.

Released on Skipper Lee's Ovide label in December '67, "**TIGHTEN UP**" — with its crack rhythm track and classic spoken intro from the man himself ("Hi, everybody, we're Archie Bell & The Drells from Houston, Texas") — had everything going for it ... everything but an act to promote the record! Sales of the single in the Houston area were tremendous, attracting Atlantic Records, who picked it up in its

initial coupling with "Dog Eat Dog." In a revised pressing (with "Tighten Up-Part II" gracing the B-side), the record debuted on *Billboard's* Hot 100 the following March, not stopping till it rested at the top spot on both the pop and R&B/soul charts, in the process selling well over a million copies!

Following the across-the-board success of "Tighten Up" (its crossover appeal confirming the Drells' popularity outside the soul marketplace), lucrative touring opportunities presented themselves. Unfortunately, with Archie stuck in Germany, these opportunities were seized by more than one unscrupulous booking agent. When Archie hit the road after returning from his stint with the military, his own identity was called into question on more than one occasion. In the most bizarre misuse of the act's moniker, Bell knew of a *white* Archie Bell & The Drells operating out of Nashville in the late '60s!

As for the real Archie Bell & The Drells, despite the absence of their front man, they were needed on the road as well. James Wise was moved to lead vocals, his background role filled by Charles Gibbs. As a matter of fact, when the inevitable *Tighten Up* LP appeared in April 1968, it was loaded down with Archieless (and almost exclusively awful) performances. Besides the title track, the album's one saving grace was "A Soldier's Prayer, 1967." This tearjerking ballad had a sarcastic closing monologue from Pvt. Bell: "What do you mean I have to get up at four in the morning?/Wait a minute, Uncle Sam, I'm not supposed to fight on Sunday/What does KP mean?/I don't know how to peel potatoes...."

While stationed in Germany, Bell managed on no less than three occasions (more clout than Elvis?) to return to the States on leave for recording and sporadic concert dates. It was on the first of these whirlwind transatlantic weekend passes, while appearing at a club in Longside, New Jersey, that Archie Bell & The Drells





were propositioned by Kenny Gamble & Leon Huff. Skipper Lee Frazier and Atlantic were consulted, and the Drells' recording supervision was assigned to the duo, at the time rapidly establishing a résumé of lush pop-soul hits (for the likes of The Intruders and Jerry Butler, among others).

Released on the heels of the dire *Tighten Up* album, the first result of this new production arrangement was the wonderfully exultant "**I CAN'T STOP DANCING.**" Written by Gamble & Huff (as were most of the group's A-sides from this point on), it was absolutely perfect in its references to "Tighten Up." Musically, this was another rock-solid groove of choppy rhythm guitar, organ, and drums, but with the addition of vibes, Leon Huff's piano work, and, most significantly, breathtaking background vocals. For Archie, the record was clearly a step forward in that it established him as an actual *singer*. "I Can't Stop Dancing" landed in both the pop and soul Top 10, soundly establishing Archie Bell & The Drells as more than a one-hit dance/novelty act.

"**DO THE CHOO CHOO**" followed in September (along with another patchy long-player named for the previous hit) but broke no new ground, sounding like "I Can't Stop Dancing" siphoned through the Philly smash "The Horse." Even as a relative failure, it may still qualify as one of the best dance records of '68. It just missed the pop Top 40 and fared better on the soul chart, climbing to #17. In November, Archie Bell & The Drells were back with a vastly more memorable dance classic, "**(THERE'S GONNA BE A) SHOWDOWN,**" which marked a swift return to the R&B Top 10 as well as a strong pop placing (#21 in *Billboard*). Ironically, it was covered in the early '70s by protopunk glam rockers The New York Dolls!

During 1968-69, there were a number of personnel shake-ups in the Drells. First to exit was Joe Cross (who, according to Bell, only appeared on the first Atlantic hit), replaced by another Houston pal, Willie Pernel. In 1969, Archie completed his obligation to Uncle Sam and returned to a revamped lineup of himself, James Wise, Billy Butler, and Pernel (with Charles Gibbs now out of the picture). Later that year, one of Archie's younger brothers, Lee Bell, replaced Butler. Along with Wise, Lee Bell would stick with Archie though much of the next decade.

## **F THEIR 1969 RELEASES DIDN'T MATCH THE POP SUCCESSES**

of the previous year (how *could* they?), in retrospect they stand as possibly Archie Bell & The Drells' greatest artistic achievements. Actually, Atlantic and Gamble & Huff were both awakened from a quasi-exploitation of the group (as one-dimensional dance-party vehicle) the previous autumn when the "I Can't Stop Dancing" rehash "Do The Choo Choo" was nearly matched on the R&B chart by its Archie-penned/Skipper Lee-produced flipside. "**LOVE WILL RAIN ON YOU**" was unlike any of the hits, with its somber tempo and impassioned vocal from Bell. His lyrics and delivery on this cut were almost spiritual in tone, recalling Curtis Mayfield's morality plays. Despite its issuance as a mere B-side, it charted at #25 on *Billboard*'s soul chart.

On the strength of this recording, Gamble & Huff likely reconsidered the direction of the group. "**I LOVE MY BABY**" was the first indication, offering up a smoother side of Archie Bell. Unfortunately, the material was a poor choice and was rewarded with the group's worst chart showing yet, barely scraping into the Hot 100 and soul Top 40. A more creative break from the formula found Archie collaborating with Gamble & Huff on the magnificent summer '69 single "**GIRL YOU'RE TOO YOUNG.**" Though not a huge pop hit, it was a return to the soul Top 20 and arguably the Drells' finest recording. A quarter of a century later, it's still a big favorite among "beach music" aficionados.

Easily the most shocking development in the midst of all these single releases was the appearance of a



near-perfect Archie Bell & The Drells LP *There's Gonna Be A Showdown*. While their two previous Atlantic albums were slipshod at the very best, this collection of primarily Gamble & Huff-produced tracks scored a highly listenable home run. Not only did the album include all the Drells' A- and B-sides since the title hit plus the up-and-coming winner "**MY BALLOON'S GOING UP**" (b/w "Houston Texas") but also the most controversial, *unthinkable* song of Archie Bell's career, "Giving Up Dancing"!

**B**ETWEEN LATE 1969 AND 1972, ARCHIE BELL & THE DRELLS continued to record for Atlantic with varying success. Both "My Balloon's Going Up" and a Temptations-style remake of Sam & Dave's "**WRAP IT UP**" made *Billboard's* soul Top 40 while (most unexpectedly) "Here I Go Again" (which originally appeared on the *Showdown* LP and as B-side to "**A WORLD WITHOUT MUSIC**" in November '69) belatedly charted at #11 in the U.K. in October 1972. Experimenting with the Muscle Shoals sound, the Drells effectively blew it though with the inane '71 release "Archie's In Love," their first Atlantic single to completely miss both the pop and soul charts. A return to recording in Philadelphia resulted in the gorgeously sad "I Can't Face You Baby," but it, too, failed to make any chart impact.

Despite diminishing sales and ultimately a split with Atlantic, Archie Bell & The Drells were back on the charts in March 1973. "**DANCING TO YOUR MUSIC**," which appeared on the independent, Miami-based Glades label, actually proved to be the Drells' biggest stateside single in years, eventually peaking at #11 on *Billboard's* soul chart. Its follow-up, "**AIN'T NOTHING FOR A MAN IN LOVE**," was also a modest soul hit. Incidentally, by this time the lineup of Archie Bell & The Drells had once again been updated, with Lucious Larkins stepping in to replace Willie Pernell. With the Bell brothers and James Wise, this is the version of the group that recorded throughout the '70s.

Having reestablished their commercial viability, the Drells next found themselves reuniting with Gamble & Huff on the TSOP label. The first collaboration,

"**I COULD DANCE ALL NIGHT**," illustrated just how much the Philly sound had changed since the days of "I Can't Stop Dancing" and "Showdown." Gone were the concussive drums (Hail Earl Young!), somehow substituted with a lazy "hustle" beat, while strings had now replaced horns as the primary sweetening. If this all made for a classy disco record, Gamble & Huff may have taken matters a bit far on the next release, "**THE SOUL CITY WALK**" (from December '75; U.K. #13), with the addition of what seem to be *female* Drells chirping away in the mix!

In a shrewd move, Gamble & Huff dropped the disco angle in favor of some low-down funk on the long-overdue soul Top 10 smash "**LET'S GROOVE**." Astoundingly, the record, despite its R&B success, failed to even place in the Hot 100! From the looks of it, any momentum generated from this hit was squashed by a jump to Philadelphia International Records, which, unfortunately, did not produce a follow-up hit to "Let's Groove" for more than a year.

Archie Bell & The Drells next appeared on the chart in April 1977 with "**EVERYBODY HAVE A GOOD TIME**." Though a poor showing (it only managed as high as #68 on the soul survey), it stands as quite likely the Drells' finest single since their days at Atlantic. Unceasingly up-tempo, it is also one of Gamble & Huff's great overlooked '70s productions, matching the energy and excitement of label-mates The O'Jays' "I Love Music." In September of that year, the Drells were back with another slap of horn-driven funk, "**GLAD YOU COULD MAKE IT**," but it, too, fell on deaf ears. "**STRATEGY**," though not the best of the Philadelphia International releases, was a final decent-sized hit, reaching #21 upon its release in July 1979.

Since the Philadelphia International period, Archie Bell has gone it alone, initially releasing a solo album in 1981 that produced one minor R&B hit, "Any Time Is Right." His most recent chart appearance, albeit brief, was with "Don't Let Love Get You Down" in the U.K. in summer 1986. Archie continues to perform, and at the time of this writing is in the studio once again, recording new material for a proposed album.

For now, enjoy this collection of Archie Bell & The Drells' biggest hits. For best results, put that hamburger down, move the furniture outta the way, and get groovin'. Now excuse me, I got an appointment with the choo choo!

—Jeff Jarema





#### ORIGINAL ALBUM SOURCES:

- A. *Tighten Up*  
(Atlantic #8181, 4/29/68)
- B. *I Can't Stop Dancing*  
(Atlantic #8204, 10/68)
- C. *There's Gonna Be A Showdown*  
(Atlantic #8226, 6/20/69)
- D. *Dance Your Troubles Away*  
(TSOP #33844, 11/75)
- E. *Where Will You Go When The Party's Over*  
(Philadelphia Int'l #34323, 11/76)
- F. *Hard Not To Like It*  
(Philadelphia Int'l #34855, 8/77)
- G. *Strategy*  
(Philadelphia Int'l #36096, 9/79)

(\*) Non-LP single sides

#### ARCHIE BELL & THE DRELLS (VOCALS):

- ARCHIE BELL (A-G)
- JAMES WISE (A-G)
- BILLY BUTLER (A-C)
- JOE CROSS (A-C)
- LEE BELL (D-G)
- WILLIE PERNELL (D-E)
- LUCIOUS LARKINS (F-G)

1. **TIGHTEN UP** (*Billy Butler/Archie Bell*)  
Originally issued as Ovide single #228, 12/67;  
Reissued as Atlantic single #2478, 1/29/68; R&B #1, Pop #1 (A)  
PRODUCED BY SKIPPER LEE FRAZIER; A.L.J.F. PRODUCTION  
ARRANGED BY ARCHIE BELL
2. **I CAN'T STOP DANCING** (*Kenneth Gamble/Leon Huff*)  
Atlantic single #2534, 6/28/68; R&B #5, Pop #9 (B)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY THOM BELL
3. **DO THE CHOO CHOO** (*Kenneth Gamble/Leon Huff*)  
Atlantic single #2559, 9/11/68; R&B #17, Pop #44 (B)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY BOBBY MARTIN
4. **LOVE WILL RAIN ON YOU** (*Archie Bell*)  
Atlantic single #2559, 9/11/68; R&B #25 (B)  
PRODUCED BY SKIPPER LEE FRAZIER; A.L.J.F. PRODUCTION  
ARRANGED BY ARCHIE BELL
5. **(THERE'S GONNA BE A) SHOWDOWN**  
(*Kenneth Gamble/Leon Huff*)  
Atlantic single #2583, 11/21/68; R&B #6, Pop #21 (C)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY BOBBY MARTIN
6. **I LOVE MY BABY** (*Kenneth Gamble/Thom Bell*)  
Atlantic single #2612, 2/28/69; R&B #40, Pop #94 (C)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY BOBBY MARTIN & THOM BELL
7. **GIRL YOU'RE TOO YOUNG**  
(*Kenneth Gamble/Thom Bell/Archie Bell*)  
Atlantic single #2644, 5/22/69; R&B #13, Pop #59 (C)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY THOM BELL & BOBBY MARTIN
8. **MY BALLOON'S GOING UP** (*Kenneth Gamble/Leon Huff*)  
Atlantic single #2663, 8/18/69; R&B #36, Pop #87 (C)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY BOBBY MARTIN & THOM BELL
9. **A WORLD WITHOUT MUSIC** (*Kenneth Gamble/Leon Huff*)  
Atlantic single #2693, 11/26/69; R&B #46, Pop #90 (\*)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY ROLAND CHAMBERS
10. **DON'T LET THE MUSIC SLIP AWAY**  
(*Kenneth Gamble/Leon Huff/Cary Gilbert*)  
Atlantic single #2721, 3/18/70; Pop #100 (\*)  
PRODUCED BY KENNETH GAMBLE & LEON HUFF  
ARRANGED BY ROLAND CHAMBERS
11. **WRAP IT UP** (*Isaac Hayes/David Porter*)  
Atlantic single #2768, 10/16/70; R&B #33, Pop #93 (\*)  
PRODUCED BY DAVE CRAWFORD & BRAD SHAPIRO  
ARRANGED BY WADE MARCUS

12. **DANCING TO YOUR MUSIC** (*Phillip Mitchell*)  
Glades single #1707, 2/73; R&B #11, Pop #61 (\*)  
PRODUCED BY PHILLIP MITCHELL; ARRANGED BY BARRY BECKETT
13. **AIN'T NOTHING FOR A MAN IN LOVE** (*Phillip Mitchell*)  
Glades single #1711, 5/73; R&B #36 (\*)  
PRODUCED BY PHILLIP MITCHELL; ARRANGED BY BARRY BECKETT
14. **I COULD DANCE ALL NIGHT**  
(*Ron Tyson/Bunny Sigler/Allan Felder*)  
TSOP single #4767, 5/75; R&B #25 (D)  
PRODUCED BY BUNNY SIGLER FOR KENNETH GAMBLE & LEON HUFF  
ARRANGED BY RONNIE BAKER
15. **THE SOUL CITY WALK**  
(*John Whitehead/Gene McFadden/Victor Carstarphen*)  
From the album *Dance Your Troubles Away*;  
edit issued as TSOP single #4774, 12/75; R&B #42 (D)  
PRODUCED BY JOHN WHITEHEAD, GENE MCFADDEN  
& VICTOR CARSTARPHEN FOR KENNETH GAMBLE & LEON HUFF  
ARRANGED BY BOBBY MARTIN
16. **LET'S GROOVE**  
(*Leon Huff/Gene McFadden/John Whitehead/Victor Carstarphen*)  
From the album *Dance Your Troubles Away*;  
edit issued in two parts as TSOP single #4775, 2/76; R&B #7 (D)  
PRODUCED BY JOHN WHITEHEAD, GENE MCFADDEN  
& VICTOR CARSTARPHEN FOR KENNETH GAMBLE & LEON HUFF  
ARRANGED BY JOHN WHITEHEAD, GENE MCFADDEN  
& VICTOR CARSTARPHEN
17. **EVERYBODY HAVE A GOOD TIME** (*Bunny Sigler*)  
From the album *Where Will You Go When The Party's Over*;  
edit issued as Philadelphia Int'l single #3615, 3/77; R&B #68 (E)  
PRODUCED BY BUNNY SIGLER; ARRANGED BY RICHARD ROME
18. **GLAD YOU COULD MAKE IT** (*Victor Carstarphen*)  
Philadelphia Int'l single #3632, 8/77; R&B #63 (F)  
PRODUCED & ARRANGED BY JOHN WHITEHEAD, GENE MCFADDEN  
& VICTOR CARSTARPHEN
19. **I'VE BEEN MISSING YOU**  
(*Douglas Brown/Thomas Wallington/John Whitehead/Gene McFadden*)  
From the album *Hard Not To Like It*;  
edit issued as Philadelphia Int'l single #3637, 12/77; R&B #56 (F)  
PRODUCED & ARRANGED BY JOHN WHITEHEAD & GENE MCFADDEN
20. **STRATEGY**  
(*Gene McFadden/John Whitehead/Jerry Cohen*)  
From the album *Strategy*; edit issued as Philadelphia Int'l single  
#3710, 7/79; R&B #21 (G)  
PRODUCED BY GENE MCFADDEN & JOHN WHITEHEAD  
ARRANGED BY JOHN USRY, JR.

Note: Numbers in *italics* (following original single release information) denote peak positions on *Billboard's* R&B and "Hot 100" charts, respectively - courtesy BPI Communications and Joel Whitburn's Record Research Publications.

#### KNOWN ACCOMPANYING MUSICIANS:

THE TSU TORONADOS  
(Houston soul band) on "Tighten Up"

**Keyboards:**  
LEON HUFF (*piano*), THOM BELL (*organ*), BOBBY MARTIN (*keyboards*), VICTOR CARSTARPHEN (*keyboards, piano*), JAMES SIGLER (*organ*), DEXTER WANSEL (*piano*), RICHARD ROME (*piano*), BUNNY SIGLER (*piano, guitar*), JERRY COHEN (*keyboards*)

**Guitar:**  
NORMAN HARRIS, ROLAND CHAMBERS, THEODORE LIFE, KIM MILLER, RONNIE JAMES, BUNNY SIGLER, DENNIS HARRIS, MICHAEL "SUGARBEAR" FORMAN, EDWARD MOORE, T.J. TINDALL

**Bass:**  
RONNIE BAKER, JIMMY WILLIAMS, RAYMOND EARL

**Drums & Percussion:**  
BOBBY MARTIN (*vibes*), EARL YOUNG (*drums*), VINCE MONTANA, JR. (*percussion*), KEITH BENSON (*drums*), LARRY WASHINGTON (*congas, bongos*), JAMES HICKS (*congas*), SCOTT MILLER (*drums*), DAVID CRUSE (*congas, bongos, percussion*), CHARLES COLLINS (*percussion*), RICKIE HICKS (*congas*), DAVID THOMPSON (*drums*), CORLISS "SUNSHINE" FORREST (*percussion*), ED SHEA (*orchestra bells, vibes*)

**Strings & Horns:**  
SAM REED & HIS HORN SECTION, DON RENALDO & HIS STRING SECTION (& Horns), MICHAEL PEDIICIN, JR. (*sax*), SAM PEAKE (*sax*)

**Background Vocals:**  
CARLA BENSON, EVETTE BENTON, BARBARA INGRAM

All selections recorded at Sigma Sound Studios, Philadelphia, PA, except:

"Tighten Up" recorded at Jones Sound Studio, Houston, TX  
"Love Will Rain On You" recorded at Atlantic Recording Studios, New York, NY  
"Wrap It Up," "Dancing To Your Music," and "Ain't Nothing For A Man In Love" recorded at Muscle Shoals Sound Studios, Sheffield, AL



Produced for Release by **DAVID McLEES & BILL INGLOT**  
Compilation: **DAVID McLEES & JEFF JAREMA**  
Discographical Annotation: **GARY PETERSON**

Art Direction: **COCO SHINOMIYA/Monster X**  
Design: **BETH ESCOTT NEWCOMER**  
Illustration: **LORING EUTEMEY**  
Photos: **MICHAEL OCHS ARCHIVES**

Research: **MICHAEL MAZZARELLA, DAVID BOOTH/SHOWTIME MUSIC ARCHIVE**

Project Assistance: **TED MYERS, MARK PINKUS, ERIC NEFF, JAMES AUSTIN,  
GARY STEWART, CONNIE HAGLER, KEVIN DONNAN/A-1 RECORD FINDERS,  
PAUL MAHWHINNEY/RECORD-RAMA SOUND ARCHIVES**

Special Thanks: **JIMMY JOHNSON, HARVEY HAGLER, DROVIN SPRINKLE**

A Very Special Thanks to **ARCHIE BELL**

**RHINO**

R2 71725

© 1994 Rhino Records Inc



# TIGHTENING IT UP

THIS COMPILATION © 1994  
RHINO RECORDS INC.  
Refer to packaging  
for licensing information.



R2 71725

the best of  
**archie bell**  
& the drells

